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ADVANCED CONDUCTING PROJECT

MUAP - 504

CHORALE & SHAKER DANCE

PRELUDE, SICILIANO & RONDO

AMERICAN ELEGY

GREENSLEEVES

COVENTRY CHRISTMAS

by

Diana G. Miller

Submitted in

Partial Fulfillment of the

Requirements for the Degree of

Master of Music

in Wind Conducting

at

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## Chorale & Shaker Dance

John Zdechlik (b.1937)

### Grade 4

#### Unit 1: Composer

John Zdechlik was born in 1937 in Minnesota. He first learned how to play trumpet and then later piano. At a young age he was playing gigs around town and also beginning to arrange (Zdechlik, "About"). He attended the University of Minnesota where he received a bachelor's degree in music education, and later earned his master's degree in theory and composition. He taught at the collegiate level while earning his master's, and continued teaching there after he completed a Ph. D. in composition in 1970 (Miles 234). After finishing his education he accepted a post as a faculty member at newly established Lakewood Community College, where he served as the chair of the music department and director of bands. In 1989, he was elected to member to the American Bandmaster's Association. He is credited with establishing the school's jazz program, including a jazz program for adult alumni. Zdechlik was also responsible for the organization of the Century College Jazz Festival, which still occurs annually every year. He retired in 1997 and lives with his wife in Minnesota (Bennett 289). Zdechlik is best known for his *Chorale and Shaker Dance*, but has numerous other works for band such as *Faces of Kum Ba Yah*, *Lyric Statement*, *Psalm 46*, and *Dance Variations* (Zdechlik, "Published Works"). He has also written a number of works for small ensembles and solo repertoire, along with a number of unpublished works available to be ordered from him personally (Zdechlik). He is well known for writing in theme and variation form (Miles 234).

## Unit 2: Composition

*Chorale and Shaker Dance* bases its main theme around the famous Shaker hymn *Tis a Gift to be Simple*. The piece premiered in 1972 at the MENC National convention by the Jefferson High School Band, who commissioned the piece originally (Miles 234). Due to a growing amount of band directors concerned that his original score was too hard for most high school bands, in 1989 Zdechlik published *Chorale and Shaker Dance II* (Bennett, 295). The piece totals 9 minutes, and is considered a Grade 4 composition. It is recommended for advanced high school bands and college level groups. The work serves as a useful tool in introducing bands to Theme and Variation form, as well as more advanced rhythms, tonal centers, and harmonies. Zdechlik admits that his passion for jazz heavily influenced many of his works, including *Chorale and Shaker Dance*. He is quoted as saying:

“For instance, at certain points in *Shaker Dance* those are all jazz rhythms...it all has that kind of jazz ‘lift’ to it” (Miles 290).

## Unit 3: Historical Perspective

At the time the piece was written, the high school concert band as a medium was flourishing (Miles 235). Most music written during this time period was for the high school concert band specifically, with composers writing in the hopes that bands would perform more of their music in the future (235). Zdechlik says below why he feels his pieces were particularly successful:

“I think most of my pieces are successful structurally. ...I am always very conscious of how we are getting from here to there...how the pieces moves forward in some kind of direction so it isn’t just wandering around. When I listen to some pieces I don’t like, I think I tend to not like them because they’re weak in

structure, or they're repetitive with no purpose in mind, and they don't lead from point to point in some kind of interesting, dramatic way" (Bennett 291).

## Unit 4: Technical Considerations

Full Symphonic Band Instrumentation		
1 - Piccolo	2 - 2nd Eb Alto Saxophone	1 - Baritone T.C.
3 - 1st Flute	1 - Bb Tenor Saxophone	2 - Baritone B.C.
3 - 2nd Flute	1 - Eb Baritone Saxophone	5 - Tuba
1 - Eb Clarinet	2 - 1st & 2nd F Horns	1 - Timpani
3 - 1st Bb Clarinet	2 - 3rd & 4th F Horns	2 - 1st Percussion: Bells & Xylophone
3 - 2nd Bb Clarinet	3 - 1st Bb Cornet	2 - 2nd Percussion: Crash Cymbals & Suspended Cymbal
3 - 3rd Bb Clarinet	3 - 2nd Bb Cornet	2 - 3rd Percussion: Snare Drum, Bass Drum & Triangle
1 - Eb Alto Clarinet	3 - 3rd Bb Cornet	
2 - Bb Bass Clarinet	1 - 1st Trombone	
2 - Oboe	1 - 2nd Trombone	
2 - Bassoon	2 - 3rd Trombone	
1 - 1st Eb Alto Saxophone		
Full Conductor Score in Concert Pitch		

Instrumentation in Figure A, taken directly from the score.

*Chorale and Shaker Dance* uses a variety of tonal centers throughout the duration of the piece. There are no key signatures and all accidentals are written into the parts. The tonal centers tend to change diatonically around various themes, though there are sections that are very chromatic. Tonal centers include D, E-flat, F, A-flat, and B-flat (Miles 235). 3/2 and 2/2 meter are used during the piece, though the rhythms are not overly difficult. Attention will need to be paid to the syncopated rhythms, as well as various runs that appear throughout the piece. The range of the work is accessible for advanced high school players, with particularly high notes being preceded by a sequence that makes it easily attainable with preparation. There are a few solos (including clarinet, oboe, flute, alto sax, and timpani), including a clarinet 1 and clarinet 2 duet that features the syncopated rhythms mentioned earlier.

## Unit 5: Stylistic Considerations

The beginning of the piece to rehearsal letter C is a chorale, so attention will need to be paid to blend and balance. The chorale passages contrast with faster rhythmic passages, so a change in style will need to be achieved by performers. Performers also need to be aware of the pedal points at any given point throughout the music. The low brass entrance at rehearsal letter R should be firm and powerful, and a heavier, powerful sound at rehearsal letter F is fine.

## Unit 6: Musical Elements

It is important to identify tonal centers to students. Zdechlik uses tonal anchors to help give a feeling of tonal stability. Specifically, letters C-E are isolated solo sections, but are held together by a pedal D in the timpani. Other instruments help aide in this by taking turns sustaining the pedal tone, including the clarinets, horns, and the alto saxophones. The most common tonal center used is D, though a few others are present throughout the work including B-flat, F, C, A-flat, B, and E-flat.

The piece is written using theme and variation form, though canon is also present at rehearsal letters C and O.

## Unit 7: Form

Section of Music	Location of Music	Tonal Center	Main Voices
Theme (Intro)	mm. 1 – letter C	Bb – D	Woodwinds
Variation 1	C	F	Woodwinds (solos)
Variation 2	F	D – Ab	Trumpets, WWs
Variation 3	I	Ab	Brass
Variation 4	L	B – F# - D	Unclear (bridge)
Variation 5	O	D – A – Eb	Woodwinds

Variation 6	S	Eb – D	WW with H. Brass
Variation 7	U (after)	C – D	WW, Brass

## Unit 8: Suggested Listening

*Dance Variations*, by John Zdechlik

*Psalm 46* by John Zdechlik

*Variations on a Korean Folk Song* by John Barnes Chance

## Unit 9: Additional References and Resources

Bennett, Rodney R. "A Composer's Insight: Richard Rodney Bennett." *Google Books*. Ed. Timothy Salzman. Hal Leonard Corporation, n.d. Web. 30 Oct. 2014.

Miles, Richard B., and Larry Blocher. "Chorale and Shaker Dance." *Teaching Music through Performance in Band*. Chicago: GIA Publications, 1997. 234-37. Print.

Zdechlik, John. "Chorale and Shaker Dance." *Google Books*. Meredith Music Publications Masterworks, n.d. Web. 14 Dec. 2014.

Zdechlik, John. "John Zdechlik." *John Zdechlik*. N.p., n.d. Web. 30 Oct. 2014.



# **Prelude, Siciliano, and Rondo**

## **(A Three Movement Work)**

**Malcolm Arnold (1921-2006)**

### **Grade 4**

#### **Unit 1: Composer**

Malcolm Arnold was born on October 21<sup>st</sup>, 1921 in Northampton, England. His father was a shoe manufacturer, and both he and his mother had interest in music. Schooled at home, Arnold himself was not particularly interested in the trumpet until he heard Louis Armstrong play when he was twelve years old (Naxos). A few years later he was able to win a scholarship to the Royal College of music, where he studied composition with Gordon Jacob (Miles'276). After only two years of study at university he left to play second trumpet in the London Philharmonic Orchestra. During that time, he was also composing, and winning contests for string quartets (Naxos).

During World War II he continued playing with the orchestra but volunteered for service in 1943. He was quickly discharged after shooting himself in the foot. He played in the BBC Symphony Orchestra for a time before returning to the London Philharmonic as the principal trumpet player. After the war, he was able to support himself fully by composing (Harris). He wrote concertos for many instruments, nine symphonies, sinfoniettas, concert overtures and other orchestral works. He also is well-known for his movie scores, as well as a collection of solo and small ensemble literature. Arnold died on September 23<sup>rd</sup>, 2006 (Naxos).

#### **Unit 2: Composition**

*Prelude, Siciliano and Rondo* was actually arranged by John Paynter (1928-1996), who was Director of Bands at Northwestern University. Arnold originally

composed the piece as a brass band work entitled *Little Suite for Brass* op. 80. John Paynter's arrangement for band expands the music for percussion and woodwinds, while still retaining the characteristics and integrity of the original piece (Miles 276). The piece has also been arranged for orchestra.

### Unit 3: Historical Perspective

This is a contemporary work in the style of English music written by Gustav Holst, Ralph Vaughn Williams, and Gordon Jacob. It is not unexpected to see Arnold's composition professor Jacob on this list. Holst and Vaughn Williams were at the Royal Conservatory of Music nearly 40 years before Arnold, and Gordon Jacob was also a student there 20 years before (Harris). The folk melodies in the *Little Brass Suite* are very similar to those of the British Band Tradition (Miles 277).

### Unit 4: Technical Considerations

The instrumentation is as follows:

Piccolo	Bass Clarinet
Flute I	B-flat Contrabass Clarinet,
Flute II	Bassoon I
Oboe I	Bassoon II
Oboe II	Contrabassoon
English Horn	Alto Saxophone I
Clarinet (in Eb)	Alto Saxophone II
Clarinet I	Tenor Saxophone
Clarinet II	Baritone Saxophone
Clarinet III	Cornet I
Alto Clarinet	Cornet II

Cornet III	Tenor III
Trumpet I	Baritone (Treble Clef)
Trumpet II	Baritone (Bass Clef)
Horn I	Tuba
Horn II	String Bass
Horn III	Harp
Horn IV	Celesta
Tenor I	Timpani
Tenor II	Percussion

### First Movement

The flutes and xylophone have ascending Bm7 arpeggios in sixteenth notes at mm. 33. Syncopation is seen frequently in the high woodwinds and brass, and includes entrances on weak beats. The low brass and woodwind players will need to be able to play eighth note scales in the key of Db and F major at mm. 8, 22, and 23.

### Second Movement

Overall, the meter is in 6/8, and tonal centers present include E-flat Major and B minor. The clarinets must execute sixteenth arpeggios at letter D in Eb, Bb minor, as well as augmented Ab, C dom 7, F minor 7, and Bb dom 7 (Figure B). The contrabass clarinet, English horn, string bass, and harp parts are all doubled and crossed-cued by other members of the ensemble. The absence of these parts will not cause a large loss of musical material (Miles 277).

### Third Movement

Overall: Rhythms are more demanding than the other movements, especially in regards to syncopation and technical demands. The tempo is much faster at the quarter note=152. As in other movements, the Harp, String Bass, English Horn, Contrabass Clarinet, and Contrabassoon parts are doubled in other parts, so the part is not lost if those instruments are not covered. The high woodwinds must execute a sixteenth note

scale after letter B, so students should be familiar the Bb melodic minor scale. The low woodwinds and brass also experience this scale. Brass players will need to be able to double-tongue from rehearsal letter F to rehearsal letter G. All players should have a solid understanding of the scales that each sixteenth note run is based on.

## **Unit 5: Stylistic Considerations**

Like most of Arnold's music, this piece is very light hearted and harmonious, which follows in the tradition of British music. The music should have a noble feel to capture the spirit of Arnold's intent. There should be an overall light-hearted approach to the piece (Harris).

### **First Movement**

The beginning of the piece is a fanfare, so articulation is important. This includes playing with a detached style, as well as making a distinction between staccato and marcato markings. This will call attention to the eighth and sixteenth note rhythms in the fanfare. Overall, balance and blend is crucial, so that one texture does not overwhelm any other. The snare drum will need to be heard through the chords played by the ensemble (Miles 278).

### **Second Movement**

This section should be light, with careful attention paid to releases. Dynamics are used to shape the melody of this piece, with students striving to achieve a 'singing style'. The 6/8 meter cannot feel forced or labored. This movement has accompaniment ostinato patterns throughout, but performers must take care that the eighth notes are played tenuto, and not short. All releases should be treated delicately, with tapered ends (Miles 278).

### **Third Movement**

Accents are important in this movement in order to execute the rhythmic style properly. Dynamics and different styles of articulation add a wide range of expression to this movement. Students will need to be mindful of the contrasting styles, especially

since they change quickly (Miles 278). Careful balance needs to be maintained between the syncopated accompaniment and the main theme of the song.

## **Unit 6: Musical Elements**

Each movement of this suite has the same basic form, ABACA with introduction and coda. The third movement has no introduction.

### **First Movement**

Polyphony is used, as well as countermelodies. The piece begins with a fanfare that returns at the end of the movement. In the first two movements there are times when much of the ensemble is resting and a chamber music group within the larger ensemble is playing. These ensembles change characters as well. This means there should be lots of listening and reacting going on among the ensemble. Performers must be aware of multiple entrances on weak beats.

### **Second Movement**

Different tonalities are present during this movement, including E-flat major and B minor. Performers must be aware of musical phrasing and direction at all times. Most phrases can be broken down into four bar segments (Miles 279). Conductors should make students aware of different compositional techniques present, such as borrowed chords and chromatic harmonies (Miles 279).

### **Third Movement**

The same use of tonalities in the second movement are also present in the third movement. Rhythms are repetitive including a bass line and an accompaniment that is syncopated. Sections of music are easy to distinguish between each other due to differences of texture between each. This movement also uses borrowed chords and chromatic harmonies, as well as antiphony between different groups of instruments (Miles 279).

## Unit 7: Form and Structure

### First Movement

Measure	Section	Tonal Center	What's Happening
1 – 8	Intro	Bb – Ab Major	Fanfare theme in different keys
9 – 18	A	G Lydian – Eb Lydian	Canon in brass, countermelody in woodwinds
19 – 23	B	D minor	Countermelody developed more as a canon with a brass fanfare
24 – 29	A	D Major	Main themes are restated in counterpoint
30 – 38	C	D Major – Bb Major	Countermelodies developed more with WW, horns in two part counterpoint
39 – 47	A	Bb Major	Theme stated for a final time
48 – 55	Coda	Bb Major	Quiet, Theme A restated with fanfare

## Second Movement

Measure	Section	Tonal Center	What's Happening
1 – 4	Intro	Eb Major	Rhythmic ostinato introduced
5 – 20	A	Eb Major	Main theme introduced
21 – 28	B	Eb Major, V/V	Development
29 – 44	A	Eb Major	Main theme restated
45 – 53	C	B minor – Bb major	Development of ostinato, increased tonalities
54 – 69	A	Eb Major	Main theme
70 – 75	Coda	Eb Major	Ostinato, very quiet.

## Third Movement

Measure	Section	Tonal Center	What's Happening
1 – 24	A	Bb	Opening statement in rondo form
25 – 32	B	Db major – Bb minor	Development
33 – 44	A	Eb Major	Restatement of rondo theme
45 – 60	C	G minor	New theme introduced, waltz accompaniment
61 – 81	A	Bb mixolydian	Rondo theme stated

			twice
82 – 95	Coda	Bb mixolydian	Two part Coda

### Unit 8: Suggested Listening

*Little Suite for Brass*, by Malcolm Arnold

*Four Scottish Dances*, by Malcolm Arnold

*Wind Quintet*, by Malcolm Arnold

### Unit 9: Additional References and Resources

Miles, Richard B., and Larry Blocher. "Prelude, Siciliano, and Rondo." *Teaching Music through Performance in Band*. Chicago: GIA Publications, 1997. 276-81. Print.

Harris, Paul. *Four Scottish Dances*. East Winds. Malcolm Arnold, 2007. *Naxos*. Web. 14 Nov. 2014. <[http://www.naxos.com/catalogue/item.asp?item\\_code=8.570294](http://www.naxos.com/catalogue/item.asp?item_code=8.570294)>.

"Malcolm Arnold." *Naxos*. N.p., n.d. Web. 14 Nov. 2014. <[http://www.naxos.com/person/Malcolm\\_Arnold\\_17637/17637.htm](http://www.naxos.com/person/Malcolm_Arnold_17637/17637.htm)>.

Harris, Paul. "Sir Malcolm Arnold CBE 1921-2006 - Biography." *Sir Malcolm Arnold CBE 1921-2006 - Biography*. The Malcolm Arnold Website, n.d. Web. 16 Nov. 2014.



# American Elegy

By Frank Ticheli (b. 1958)

## Grade 4

### Unit 1: Composer

Frank Ticheli was born in Monroe, Louisiana in 1958. He received a bachelor's degree from Southern Methodist University in 1981, and received his Master's and Doctoral Degree from The University of Michigan in 1983 and 1987. Ticheli has studied with Leslie Bassett, William Bolcom, William Albright, George B. Wilson, and Donald Erb (Naxos). He has composed works for orchestras, choirs, and concert bands. He was the Pacific Symphony's composer in residence from 1991 to 1998, composing numerous works for that orchestra. Many of his works for concert band are considered staples for the genre, including his *American Elegy* (Blaufuss). Ticheli currently lives in Los Angeles, California, where he is a Professor of Composition at the University of Southern California. Other famous works for concert band include *Angels in the Architecture*, *Loch Lomond*, and *Vesuvius*. A version of *American Elegy* was also transcribed for orchestra, and Ticheli has written several works for solo instruments with orchestra accompaniment. He has won numerous awards for his compositions, including First Prize, 30th Annual National Band Association William D. Revelli Memorial, the Charles Ives Scholarship, American Academy of Arts and Letters, and First Prize, Virginia College Band Directors' Symposium for New Band Music (Naxos).

### Unit 2: Composition

Frank Ticheli is known for using many different textures as well as colors in his writing, maintaining a balance between writing freely yet with cohesion. Ticheli's music is harmonic with melodic development being a secondary goal (Blaufuss, 2008).

Ticheli also uses the orchestration to bring out dynamics and accented sections within the music. Ticheli is a tonal composer, but that he doesn't necessarily have a tonal center in mind while writing (Blaufuss, 2008). Instead of writing a piece from the beginning to the end, Ticheli writes the segments out of order and allows the process to be fluid and creative, rather than linear and restrictive (Blaufuss, 2008).

### **Unit 3: Historical Perspective**

On April 20<sup>th</sup>, 1999 Columbine High School students and faculty were witnesses to a terrible tragedy. Two teenage students entered the building, shooting and killing students and faculty members (CNN.com). *An American Elegy* was commissioned by the Columbine Commissioning Fund, a special project sponsored by the Alpha Iota Chapter of Kappa Kappa Psi at the University of Colorado on behalf of the Columbine High School Band. Contributors to the Fund included members, chapters, alumni, and friends of Kappa Kappa Psi and Tau Beta Sigma National Honorary Band Fraternity and Sorority (Naxos). The work received its premiere performance by the Columbine High School Band, William Biskup, director, Frank Ticheli, guest conductor, on April 23, 2000. Its premiere served as the centerpiece of a special commemorative concert given by the Columbine High School Band in conjunction with the University of Colorado Wind Symphony, held at Macky Hall in Boulder, Colorado (Naxos).

### **Unit 4: Technical Considerations**

The instrumentation of this piece is as follows:

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clarinet

Contrabass Clarinet

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1

F Horn 2

Trombone 1

Trombone 2

Trombone 3

Euphonium (Baritone Clef)

Euphonium (Bass Clef)

Tuba

String Bass

Timpani

Percussion 1

Percussion

There are many areas of the music in this piece that are exposed or solos, and students must have a developed ability to listen and adjust for intonation where needed. Long extended notes mean that tone quality is especially important. The rhythms in the piece are accessible for all high school students, and there are three solo opportunities for off-stage trumpet, alto saxophone, and oboe. This piece can present a challenge since performers must be listening to each other and be aware of how each part fits in with their own.

## Unit 5: Stylistic Considerations

Measures 1-14 mark the introduction of the work. According to Ticheli, everything within the opening section is building to measure 9 and should ascend to an “exalted statement of hope” (Ticheli, 2000). The introduction ends with sixteenth notes, which echo each other. At measure 15 the main theme is presented by the French Horns. It is recommended that the conductor stretch the first two eighth notes of the theme, setting the notes apart from the rest of the phrase. These two notes are used later as connecting material within the work (McMurray, 2004). Suspensions are used throughout the piece, beginning at measure 25. It is important that these suspensions be the main focus of the music when they occur. The piece climaxes to the Columbine Alma Mater at measure 111. For the off-stage trumpet solo at 118, the trumpet needs to be balanced carefully with the rest of the ensemble. The solo should feel like it is coming from a very beautiful place, and at a very long distance (Ticheli, 2000).

In order for students to prepare better for this piece, melody sheets could be created to rehearse in warm-ups.

## Unit 6: Musical Elements

Ticheli considers himself to be a tonal composer (Blaufuss, 2008). *An American Elegy* is mostly homophonic, with exception to the four-part canon that occurs at measure 97. Ticheli uses block chords to convey strength two separate times during the work,

including measures 41 and 111. Ticheli uses this technique to symbolize unity and strength (McMurray, 2004).

The piece uses motives, starting at measure 15 in the French Horns with the main theme. Those two notes are seen again in measures 29, 61, and 95 connecting sections of material together. Ticheli also uses many instances of perfect 4ths.

## Unit 7: Form and Structure

*An American Elegy* has no set form, which is characteristic of many pieces by Ticheli. In the concert notes for *An American Elegy*, Frank Ticheli provides a logical framework and key structure for this piece of music.

Measure	Section	Key
1-14	Introduction	Bb
15-30	Main theme	Bb
31-46	Episode	Bb
47-62	Main theme	Bb
63-96	Second theme	Bb—Db
97-110	Four part canon	F
111-113	Climax (Alma Mater)	F
114-117	Bridge	F
118-127	Offstage solo	Bb
128-131	Bridge	Bb
132-end	Final theme statement	Bb

## Unit 8: Suggested Listening

Daniel Bukvich, *Symphony No. 1 (In Memoriam Dresden-1945)*

Frank Ticheli, *Amazing Grace*

Andrew Boyson, *Conversations with the Night*

## Unit 9: Additional References and Resources

"Columbine High School Shootings Fast Facts." *CNN*. Cable News Network, 01 Jan. 1970. Web. 30 Nov. 2014.

Blaufuss, D. "Conversations with Frank Ticheli." *The Instrumentalist* 62(8) (2008): 18-25. Web.

"The Music of Frank Ticheli: Bio." *The Music of Frank Ticheli: Bio*. Manhattan Beach Music, n.d. Web. 01 Dec. 2014.

McMurray, A., (Producer), & Purtell, T. (Director). (2004). Conducting from the inside out with Frank Ticheli disc two [motion picture]. United States: Manhattan Beach Music

Ticheli, Frank. *An American Elegy*. 2000. New York: Manhattan Beach Music, 2000.

"The World's Leading Classical Music Group." *Naxos Classical Music*. Web. 26 Dec. 2014. <[http://www.naxos.com/mainsite/blurbs\\_reviews.asp?item\\_code=8.573104&catNum=573104&filetype=About this Recording&language=English](http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.573104&catNum=573104&filetype=About%20this%20Recording&language=English)>.

# **Greensleeves**

**By Alfred Reed (1921-2005)**

**Grade 3**

## **Unit 1: Composer**

Alfred Reed was born in New York City in January of 1921. He began studying the trumpet at age 10. During World War II, he served in the 529th Army Air Force Band. Following his military service, he attended the Juilliard School of Music, studying under Vittorio Giannini (Jordan 7). Following his studies there, Reed worked as a composer and arranger for TV and radio networks, including ABC and NBC (Jordan 12). 1953, he became the conductor of the Baylor Symphony Orchestra at Baylor University, where he received his B.M. in 1955 and his M.M. in 1956 (Jordan 20). From 1955 to 1966, he was the executive editor of Hansen Publications, and was professor of music at the University of Miami where he worked with composer Clifton Williams from 1966 until 1976 (Jordan 24). Reed founded the first music business curriculum at the University of Miami in 1966. Reed has over two hundred published works for concert band, orchestra, chorus, and chamber ensemble (Jordan 25).

## **Unit 2: Composition**

Reed wrote *Greensleeves* in response to a request for the popular English folk song to be set for a wind band. It was so popular, that in 1979 he also transcribed it for orchestra (Aldrich 110). The latest edition of the song is dated at 1993.

### Unit 3: Historical Perspective

Historically, King Henry VIII has been credited as being the author of this traditional English song though there is no concrete evidence to support this (Church, 2004). The first existing reference to this song called it "a new Northern Dittye", and is in a manuscript dated from 1580, 33 years after the monarch's death (Church). William Shakespeare mentions this song by name twice in *The Merry Wives of Windsor*, and the traditional song has seen many variations throughout the centuries. This culminated in the popular Christmas carol '*What Child is This?*' written in 1865 by William Chatterton Dix to the original tune of *Greensleeves*. (Church).

### Unit 4: Technical Considerations

The instrumentation for this piece is as follows:

Piccolo

Flute 1/2

Oboe 1/2

Clarinet 1

Clarinet 2

Clarinet 3

Alto Clarinet

Bass Clarinet

Contrabass Clarinet

Bassoon 1/2

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1

Trumpet 2/3



French Horn 1/2  
 French Horn 3/4  
 Trombone 1  
 Trombone 2/3  
 Euphonium  
 Tuba  
 String Bass  
 Percussion (Bells, Chimes)  
 Timpani

The piece begins with solo horn, clarinet, oboe, and flute. This introduction reappears as a coda at the end of the piece. Players should be familiar with the key of Concert G harmonic minor, as the woodwinds will have to execute eighth note patterns using that particular scale. At rehearsal letter F the key modulates to Concert C minor. At rehearsal letter J the key returns to Concert G minor.

Intonation is important in this piece, especially in the introduction and coda where the tonalities of individual players will be extremely exposed. Players should not only be listening to for pitch, but also to how each part aligns.

## Unit 5: Stylistic Considerations

The style of *Greensleeves* is straightforward and unchanged from what students and audience members know of the traditional carol. This is characteristic of Alfred Reed's writing style (Aldrich, 2004). Conductors should be careful not to rush the tempo. The beginning of the score states it should be "Moderately slow, with expression". The piece maintains the same tempo until two measures before Rehearsal letter J, where the words "poco a poco allargando al" (little by little, in a broadening manner) appear. Rehearsal letter J instructs players and the conductor to perform "broadly and very sustained".

Contrasting dynamics are key to this piece. Six measures before rehearsal letter N the ensemble is at fortississimo, only to decrescendo to pianissimo one measure before rehearsal letter N. Being aware of which voice has the melodic line will be important to dynamic levels, since the melody jumps to different voices within a verse or refrain. An example of this is seen at rehearsal letter I, where the flutes and oboes begin the refrain, only to have the clarinets answer the rest of it three measures later.

## Unit 6: Musical Elements

The melody of the piece (including verses and accompaniment) is presented a total of three times. The piece begins with an introduction before going into the first verse and refrain. There are a few measures of transitional material between each refrain and the next verse that are contrapunctal and tie each section together. The coda ends the piece, being very similar to the introduction. Percussion is strictly limited to metallic instruments and timpani, with instrumentation starting light and soloistic in the beginning, building to a full ensemble by the third statement of the melody, and then tapering off again to woodwind solos at the end.

## Unit 7: Form and Structure

Measure	Section	Key	What's happening
Beginning – A	Introduction	G minor	Solo ww, eighth note patterns
A – C	Verse	G minor	Low brass melody, eighth note accomp.
C – E	Refrain	G minor	High WW melody, cornet accomp.
E – F	Bridge	G minor	High WW, low brass

F – H	Verse	C minor	WW melody, brass accomp
H – J	Refrain	C minor	WW melody, brass accomp
J – L	Verse (brass)	G minor	Brass choir, trumpet melody, WW join
L – N	Refrain	G minor	Full ensemble, high brass melody
N – end	Coda	G minor	Solo ww, brass sus. notes underneath

## Unit 8: Suggested Listening

Alfred Reed, *Russian Christmas Music*

Alfred Reed, *Greensleeves Fantasy for Concert Band*

Andrew Balent, *Greensleeves Fantasy*

Paul Mottram, *Greensleeves for Recorder and Lute*

## Unit 9: Additional References and Resources

Aldrich, Mark. "A Catalog of Folk Song Settings for Wind Band." *Google Books*. Hal Leonard Corporation, 2004. Web. 01 Dec. 2014.

Broege, Timothy, and Timothy Salzman. *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*. Galesville, MD: Meredith Music Publications, 2003. Print.

Church, Michael. "The Story behind 'greensleeves'" - *Magazine Article*. Think, Educate, Share Connect, 4 Apr. 2003. Web. 5 Dec. 2014.

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Jordan, Douglas M. *Alfred Reed: A Bio-bibliography*. Westport, CT: Greenwood, 1999. Print.

"Alfred Reed." *Alfred Reed*. C.L. Barnhouse Company, n.d. Web. 01 Dec. 2014.

# Coventry Christmas

By Larry Neeck (b. 1950)

Grade 2 ½

## Unit 1: Composer

Larry Neeck has written over one hundred works for concert and jazz ensemble published by C.L. Barnhouse Company. He has been commissioned to write for concert band, jazz ensemble, and orchestra. He also works as a guest conductor and clinician (Neeck, 2014). He has received ASACP awards for his compositions. Neeck holds a B.A. in Music from the University of Pittsburgh, and an M.M. in Music Education from the Eastman School of Music. He is a member of the American Society of Composers, Authors, and Publishers (ASCAP), NAFME (National Association for Music Education), New York State School Music Association (NYSSMA), and the New York State Band Directors Association (Neeck, 2014). Neeck also teaches instrumental music in the Webster Central School District in the state of New York. His duties include concert bands, jazz bands, and he also founded and directs the Willink Middle School Student/Parent Band (Neeck, 2014).

## Unit 2: Composition

*A Coventry Christmas* is written for young band, and is based on the traditional English carol *Coventry Christmas*. The piece was written in 2003, and uses theme and variation form.

### Unit 3: Historical Perspective

The name of the traditional carol comes from the town of Coventry in 16<sup>th</sup> century England. Every year, the town would have a Christmas play depicting the same scene from the Bible. This scene was based off of chapter two from the Gospel of Matthew, in which King Herod famously gives the order for his soldiers to seek out and kill all male children aged 2 and under (McDonald, 2012). This was done due to his fear of the coming of the Messiah, who he feared would dethrone him. During the telling of the story, the carol is sung as a lullaby by the mothers to their children who they know will soon die (McDonald). The text for the actual carol is taken from a 16<sup>th</sup> century manuscript, and is still used today:

*"Lully, lullay, Thou little tiny Child,  
Bye, bye, lully, lullay.  
Lullay, thou little tiny Child,  
Bye, bye, lully, lullay.  
O sisters too, how may we do,  
For to preserve this day  
This poor youngling for whom we do sing  
Bye, bye, lully, lullay.  
Herod, the king, in his raging,  
Charged he hath this day  
His men of might, in his owne sight,  
All young children to slay.  
That woe is me, poor Child for Thee!  
And ever mourn and sigh,  
For thy parting neither say nor sing,  
Bye, bye, lully, lullay" (McDonald, 2012).*

### Unit 4: Technical Considerations

The instrumentation for this piece is as follows:

Flute

Oboe

Bb Clarinet 1

Bb Clarinet 2

Bb Bass Clarinet

Eb Alto Saxophone

Bassoon

Bb Trumpet 1

Bb Trumpet 2

F Horn

Trombone 1

Trombone 2

Baritone (Bass Clef)

Tuba

Percussion 1

Percussion 2

Timpani

Bells

For younger students, this song has a blend of familiar elements as well as parts that are challenging. This piece serves as a good introduction to accents and marcato, as well as style and detail to articulation. The trumpets use straight mutes at measure 13, though it is marked in the score as an optional solo or soli with the entire section. In measure 85, the woodwinds play a diminution of the melody overtop of the brass and saxophone melody.

Students must be familiar with subdividing the eighth note, as there are eighth note rest entrances and a few eighth note run patterns in the upper woodwinds. These run

patterns are in Concert G melodic minor, so student awareness of this scale pattern would be helpful while learning to execute the notes.

## **Unit 5: Stylistic Considerations**

This piece presents two styles that contrast. The first theme heard is a fanfare, and students should be careful that the opening motif is articulated crisply and that the accented quarter notes are separated as well as accented. Immediately following this opening motif (which occurs several times through the song) is the contrasting melody of the traditional carol. The first trumpets first play this melody with straight mutes and the clarinets at mm. 15. Percussion accompanies, though students will need to be careful of balance. Other voices in the band join in to play the melody at the restatement at measure 33, while the flutes play an accompaniment part overtop that mimics the percussion.

Awareness of the two contrasting styles will be important for students.

## **Unit 6: Musical Elements**

The melody of the carol is presented a total of four times, with an introduction and a bridge between each repetition. The introduction and the bridge sections include the same motif (quarter note, two eighth notes, quarter note) that ties each repetition of the carol together. The key of the piece is Concert G minor, which presents an excellent opportunity to speak to students regarding the use of minor keys. The use of a pedal point is seen at measure 29 in the tenor sax, bass clarinet, and low brass (minus the tuba) while the flutes play the bridge motif before the next repetition of the carol. Also important to note is the use of a Picardy third at the end of the song.

## **Unit 7: Form and Structure**



Measure	Section	Key
1 – 12	Introduction	G minor
13 – 28	Main Theme (Lullaby)	G minor
29 – 32	Bridge (intro material)	G minor
33 – 50	Main Theme 2 <sup>nd</sup> Time	G minor
51 – 62	Restatement of Intro	G minor
63 – 84	Main Theme 3 <sup>rd</sup> Time	G minor
85 – 102	Main Theme 4 <sup>th</sup> time	G minor
103 – end	Restatement of Intro, Coda	G minor

## Unit 8: Suggested Listening

Westminster Cathedral Choir, *Coventry Carol*

Larry Neeck, *Chanson de Noel*

Richard Saucedo, *Coventry Carol*

Neeck, Larry. "Bio and Published Work." *Our Composers*. C.L. Barnhouse Company, n.d. Web. 30 Nov. 2014.

Neeck, Larry. *A Coventry Christmas*. 2003. Oskaloosa IN. Print Birch Island Music Press

"Coventry Carol - Version 1." *Coventry Carol - Version 1*. Trans. Charles L. Hutchins. Boston Parish Choir, n.d. Web. 02 Dec. 2014.

McDonald, Thomas L. "'Coventry Carol': A Bit of History." *God and the Machine*. Patheos, 22 Dec. 2012. Web. 02 Dec. 2014.